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and without going into detail I may say that the general impression produced after reading each is that in Prof. MORLEY's book we have a fuller account of the contents of each work, generally in a prose synopsis, and of the circumstances under which it was written; in other words the account is more historical and descriptive, but we miss the criticism which characterizes Prof. TEN BRINK's work throughout. Prof. MORLEY is sparing of æsthetic criticism, but where he does indulge in it, it is characterized by sound sense and good judgment, so that we have no fault to find with it. Moreover, Prof. MORLEY's account of CHAUCER is a connected whole, whereas Prof. TEN BRINK interrupts his treatment of CHAUCER to talk of GOWER and TREvisa, which is not to be commended. It is the fault that characterizes Prof. MORLEY's 'First Sketch of English Literature,' and is trying to the reader, who dislikes to skip about in order to gain a complete view of any one author.—It is to be hoped that, on the completion of the second half of Prof. TEN BRINK's second volume—which was promised for Easter, 1889—some one will give us as good a translation of it as that of the first volume by the late Mr. H. M. KENNEDY.

JAMES M. GARNETT.

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SCHILLER's *Jungfrau von Orleans*, with an Historical and Critical Introduction, a complete Commentary, etc., by C. A. BUCHHEIM, Ph. D., F. C. P., Oxford: Clarendon Press. 1890.

The notes to the present volume are just what they should be. They explain fully all historical and other allusions that might present difficulty even to an educated person. Translations of hard passages are given with what may seem to some an unnecessary liberality; but those who have had to teach or to study critically know how the "general reader's" rapid perusal of a book for recreation differs from the accurate analysis which is required for educational purposes, and they also know how frequently mistranslations find their way into the versions even of fair German scholars. Of grammatical disquisitions and mere word-lore—a weariness to teachers and

advanced students, and a terror to the young—Dr. BUCHHEIM is sparing; and he has evidently made it his aim to give us the spirit, and not the mere letter, of his author. He has made free use of earlier commentators and authorities, and has not hesitated in several places to set them right. In every case in which he is indebted to others he frankly quotes his sources. As instances of his conscientious work, on a point of theology he has obtained an opinion from Canon WACE, the principal of King's College; and in a matter of science the interest of no less important a person than Professor HUXLEY has been enlisted in his service.

The Critical and Historical Introduction is, however, the portion of the work which gives it, in our opinion, its special value. In the latter, the famous Hundred Years' War, and the saga of Joan of Arc, both historic and legendary, are amply discussed. In the Critical Introduction, which is still more valuable, the characters are analysed, the stage-history of the play and the general appreciation of it are recounted, and an interesting chapter is devoted to the metres and the diction, in the last of which SCHILLER shows so plainly the influences of the Bible and of HOMER. Most of all we are pleased with the section which, by extracts from SCHILLER's correspondence with his friends, traces for us the current of the poet's thought during the composition of this his own favorite play; and with a page which enumerates the authorities, as far as they are known, of which SCHILLER made use. Lastly, an ample index adds greatly to the utility of the book.

In the works which he has selected for treatment Professor BUCHHEIM seems always to have borne in mind that he has duties as a guide and director of public taste; and in no instance has he shown better judgment than in choosing the 'Jungfrau von Orleans,' simple yet grand in story, lofty in sentiment and language, and full of an enthusiastic, though down-cast, patriotism. No German felt more keenly than SCHILLER the misery of the times in which he lived. He began this play immediately after the disaster of Marengo had laid the Holy Roman Empire at Napoleon's feet; and he was at work on it during the

negotiations which led to cession to France of the left bank of the Rhine by the treaty of Lunéville. This is the reason why he chose a subject which teaches the conquered to sacrifice all in order to throw off the yoke of the foreign invader, and why he wrote of his play: "Schon der Stoff hält mich warm; ich bin mit dem ganzen Herzen dabei, und es flieszt auch mehr aus dem Herzen als die vorigen Stücke"; and why he put into the mouth of his hero the nobly patriotic words which gave a most certain, though not a measurable, strength to the Germans in the great and victorious War of Liberation a dozen years later:

Nichtswürdig ist die Nation, die nicht
Ihr alles freudig setzt an ihre Ehre!

Who shall say how many right hands these verses strengthened, how many bright swords they sharpened, for the death struggle of Leipzig?

We commend this edition warmly alike to teachers, students, and readers.

FRANK T. LAWRENCE.

London, England.

AN ELIZABETHAN CLASSIC.

Sidney's Defense of Poesy. Edited with Introduction and Notes by ALBERT S. COOK, Professor of the English Language and Literature in Yale University. Boston: Ginn & Co., 1890. 8vo, pp. xlv, 143.

To those of us who have labored in odor of the lamp, and sought the interpretation of the inspired German prophets or the intervention of those English tutelary saints that print only on hand-made paper and in limited editions, the work before us comes like a draught of fresh air. To be learned and not pedantic, to have developed what may be termed the uncommon senses of the scholar and yet to have retained the common sense of the man—such happy conjunctions we have sometimes almost feared an envious deity had denied to students as a race, whilst graciously permitting some laborious Casaubon to grow great on the accumulated rubbish of trifles.

Professor COOK's must have been a pleasant task. To live so intimately with a mind like SIDNEY'S in the very best of his work, is no common privilege; and one that can come only to him that labors with love and rever-

ence. Professor COOK has not attempted a reprint for scholars, a work perhaps already sufficiently performed by ARBER and FLÜGEL; but, looking to a more practical end, has placed our author before us in a nineteenth-century garb. We shall not deny the difficulty of the question, but admit, with the gentleman from a certain far point of the compass, that "as to CHAUCER and them old fellers, they dont know the fust thing about spellin'." And yet we must confess that our affections are here enlisted on the conservative side, and we have it in our hearts to regret the loss of flavor and bouquet in thus putting old wine into new bottles.

With much reason, our editor has punctuated the 'Defense' anew. It is probable that nothing short of a considerable increase in the number of signs at present in use in punctuation can meet the complex requirements of many writers of modern prose. And yet when we consider that it is in the power of anyone to write clearly irrespective of all such signs, even Mr. HERBERT SPENCER'S excellent system of spacing seems supererogatory. The question before us, however, is a different one, for the sense of many an old author has been obscured, if not entirely lost, by a vicious system, or rather by the lack of any reasonable or uniform system, of punctuation among Elizabethan printers. The re-punctuation of such old authors as may require it should therefore be regarded simply in the light of a clarification of the text, analogous to the transliteration of Sanskrit or other such language; and the success of the experiment must depend on the judgment and the scholarship of each editor. Indeed, we esteem it highly probable that a like clarification of the bulk of Elizabethan prose might go far to restore to us the real beauty and meaning of many an ancient passage, and forever overthrow the absurd notion that DRYDEN, or some other subject of Charles II, was the first to write literary English prose. A comparison of several pages of Prof. COOK's edition with Mr. ARBER's reprint satisfies us of the substantial success of the experiment in the case before us.

Among the many excellent features of Prof. COOK's introduction and notes, several call